



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE DECORATOR AND FURNISHER.

Renaissance ornament in that home of art. As a designer, he possesses marvelous talent, and has imported many fresh ideas into his work, which is characterized throughout both in design and color, by that free, broad Italian feeling that could only have been inspired amid the palaces of the sunny South, and the finest decorative designs are carried out with a boldness and freedom unknown to any other process of relief work that we are aware of.

We note with pleasure, that the Tynecastle Canvas Co., of Edinburgh, have opened an office and salesroom at No. 74 West Twenty-third Street, New York, in charge of Mr. W. Stewart Morton, the sole agent for the United States. Mr. Morton's salesrooms are decorated with various samples of this unique decorative material, and he also exhibits numberless panels, friezes, borders, etc., all the patterns representing carved relief, exhibiting the dignity that true Renaissance effects would give to our interiors. There is a wall with a dado of embossed canvas, colored to represent dark green enamel tiles. The wall space is covered with large floral scrolls in pale gold relief on a ground of old gold laquer, while the frieze is composed of heavy swags of lacquered fruit. Another wall has a canvas decoration embossed and colored to represent dark and leather. The ornament contains fruits, birds and flowers in low relief, each repeat being surrounded by wide waving bands containing an embossed bay leaf motive. See Fig. 1. The frieze contains heavily embossed swags of golden fruit born on the shoulders of a process of golden cupids. Among the patterns exhibited in the show room, there are reproductions of carved Gothic ceilings, and carved ivory floral friezes over an inch in relief. There is a beautiful fine "Vintage" frieze 3 feet, 3 inches wide, which is beautifully proportioned. It has a number of classically draped female figures bearing baskets, with grapes, and the background is a vineyard with a glimpse of open country between the trees. See Fig. 2. Other figure subjects are four clever figures—"Painting and Literature" and "Eros and Thalia," each 18 x 9½ inches, form-

saloon of the "Teutonic," which extends without a break, from one side of the ship to the other, are covered with a series of panels in Renaissance relief, in gold, on a green-white ground. The work was finished in the decorator's workshop, and the panels shipped to the steamer, where they were simply screwed in position. The method of doing the work was to affix each canvas panel on a foundation of solid wood, which was then covered with several coats of paint, so as to produce a smooth surface, and the ornament was subsequently gilded. The walls and ceiling of the saloon of the "Majestic" have been similarly decorated, the only difference being that the material was supplied in a plain state by the manufacturer, and afterwards decorated *in situ* by the shipbuilders, to effect a saving of cost. The saloon of the "Majestic" is a peculiarly noble apartment, all the ornament being in white, cream and gold, with the exception of the high paneled backgrounds to the piano and organ, which are situated at either end of the saloon, and have each panel illuminated with scrolls in bright tints on gold grounds. The ceiling of the saloon is pierced by a large rectangular dome of stained glass, which rests on a dado of mirrors, each mirror having a carved gold frame. At night the saloon is lighted with electric bulbs, placed in the centre of each ceiling panel. Around the walls is a range of couches, upholstered in silk and wool brocade, in which olive and gray tints prevail. The numerous tables in the saloon are covered with silk brocade tablecloths with a Turkish pattern in blue, green and maroon on an old gold back ground. The floor is covered with a linoleum mosaic, in red and white tile effects. The dark tones of the upholstery give an admirable relief to the omnipresent cream and gold.

In theatrical decoration, and in public buildings, decorated Tynecastle Canvas is an invaluable addition to the sources of the decorator. The Company is now introducing to the trade, ceilings and wall panels of wood sheathing, on which the canvas is mounted and decorated. These can be affixed to the positions assigned for them, and the joints concealed by an arrangement



FIG. 2.

ing excellent designs for panel treatment. A frieze with amorini and swags in bold relief, is another notable example of the artistic care bestowed upon all the Tynecastle designs. There are also designs taken from old Scotch plasterwork, quaintly modeled, showing the adaptability of the material to every possible phase of decoration.

The coloring of Tynecastle canvas demands great care, and it is the custom with English decorators to order the work from the factory in a decorated condition. It is advisable that such clever relief as this canvas possesses, should receive its tints and shadows from the hand of its modeler. The immense saving of time effected by having friezes, fillings and ceilings, leisurely decorated in the workshop instead of in the house, will be appreciated by practical men. For the decoration of saloons, smoking rooms, music rooms, and companion ways on board steamships, which have to be finished and fitted under pressure, the great utility of using this canvas, is the ease and speed with which it can be placed in position, having been previously prepared at the works. Among the ship builders of the Clyde and elsewhere, the canvas is extremely popular. It forms a marked feature in the decoration of some of the finest ships afloat, as well as in some of the luxurious pleasure yachts of modern times. Six of the splendid ships of the Peninsular and Oriental Company are decorated with effective designs in Tynecastle Canvas, principally for the sides and ceilings of saloons, staterooms, staircases, etc.

The two latest additions to the White Star fleet, the "Teutonic" and the "Majestic," have been decorated with the canvas on a magnificent scale. In both vessels, the Arabian pattern, 4034, in white and gold, appears in the staterooms, passages, stairways and ceilings. The walls and ceilings of the immense

of suitable mouldings made to harmonize with the designs themselves. In fact, the substantial advantages of the canvas are so many, that there is great danger of the modern decorator knowing very little of the actual processes of his business where artistic work of the most valuable kind is produced ready-made to his hand.

### SCAGLIOLA.

HIGHLY decorative effects on interior walls, pillars and other surfaces are obtainable from scagliola, a material composed of the finest gypsum combined with marble, oyster shells and alum, these being calcined and reduced to powder, when together with water some light pigment is added, and it is made up into a fine paste while in a damp state, then painted in imitation of fine veined marbles, which are presented in a translucent aspect. In attaching it to any surface a coating of lime and hair is first put on. Much of the effect depends on the skill of the painter in blending colors and shades of color, and in the exactitude with which he represents the marble chosen for imitation. He is aided in the production of soft diaphanous effects by the absorptiveness of the scagliola. When it has hardened, all that remains to be done is to rub the surface with pumice stone, next to polish it with tripoli and charcoal, then cleansing it with a wet sponge. By this process it takes on a durable lustre. Scagliola is extensively used in Italy not only for walls but floors, as on drying it acquires an almost adamant hardness. One advantage pertaining to it, as regards the work of coloring, is that it may, while in a plastic state, be fashioned in sheets of any size and be then painted, being subsequently laid on the surface destined for it. The full



## THE DECORATOR AND FURNISHER.

beauty of its tone is delightful in hot weather or in highly heated apartments, being suggestive of refreshing coolness. Ornamentation in scagliola executed here is chiefly done by foreign artists.

### HARD PORCELAIN.

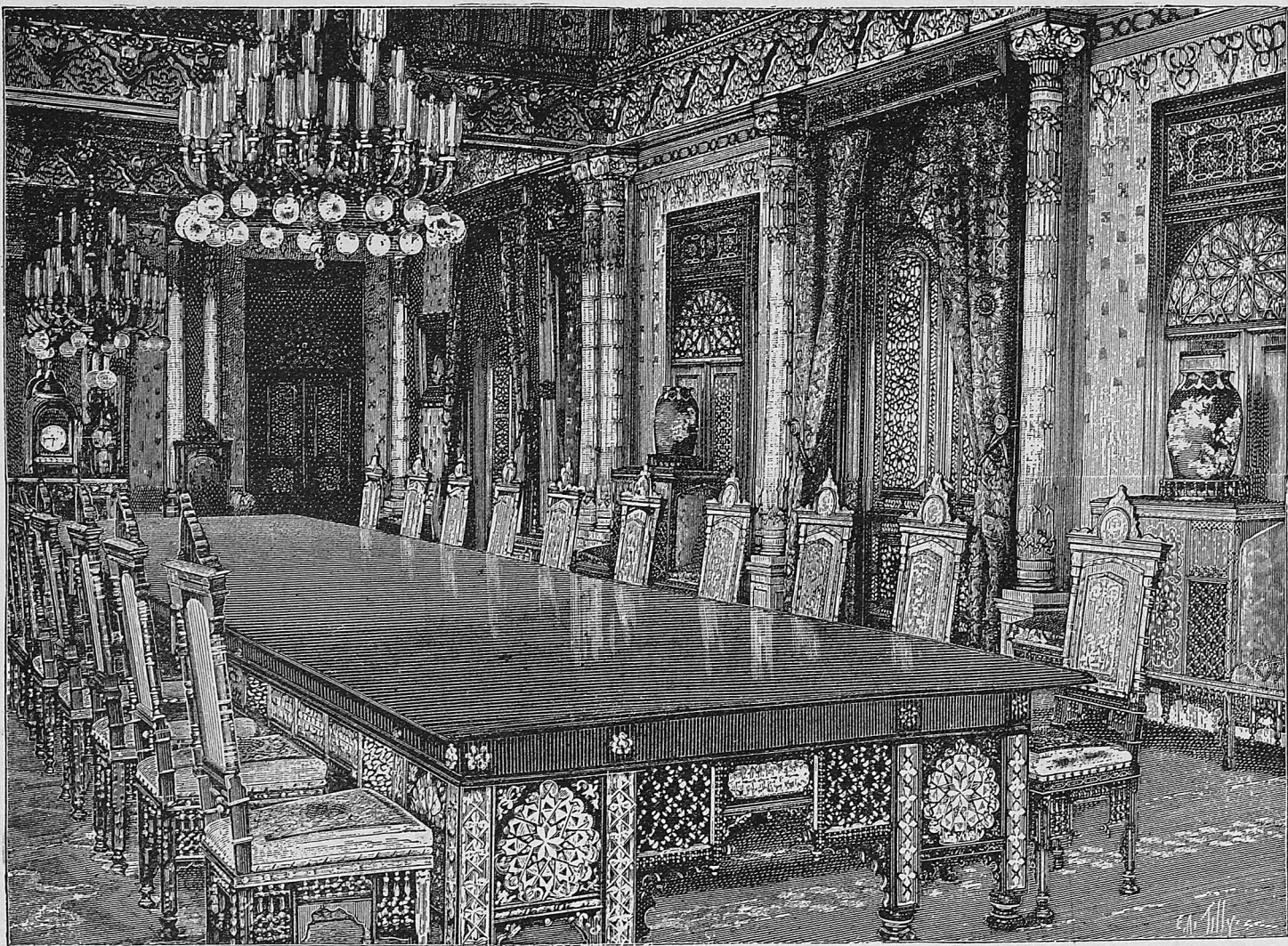
**I**N many instances Chinese overglaze colors, particularly blacks and reds, do not glaze at all, and the colors also often run into each other; but the Chinese do not regard this, as we should regard it, as a defect. For that matter, much of the harmonious effect of Chinese, and, indeed, of much Eastern ware, is due to just such accidents. Salvétat, who on this subject is entitled to be heard with respect, suggests that much of the beauty of coloring in Chinese and Japanese porcelains is owing to their small list of colors, and to the fact that these being nearly all enamels, cannot be made very intense or glaring, so that the harmony results from necessity rather than from choice. However this may be, good colors seem to belong to the Eastern nations. All through the East perfect knowledge of, and feeling for beauty of color seems instinctive; at least it has been so heretofore. In the

advantages, our influence in the East is undoubtedly bad as regards art, for our vaunted civilization does not flower out into splendid art, but develops more like the useful but ugly potato.

The great porcelain factory in China was at King-te-Chin; it was destroyed some time ago. Most of the porcelain from there was decorated at Nankin and at Canton.

The oldest Chinese pottery is very like stoneware, being hard, and covered with a thick and almost translucent enamel. The term *céladon* was originally given to wares of this kind, in which the glaze was colored a delicate sea-green, but has since been given to other shades. These are often decorated with raised or depressed patterns on the body, or with flowers (*céladon fleuri*). In the best *céladon* the glaze has a most delightful softness and smoothness, both to hand and eye, which as yet has never been equalled in Europe.

Although Chinese porcelain is always classed as hard, there are a few rare pieces in pure white, which seem more like the Persian soft fritted paste, and which are made with an alkaline frit and silico-alkaline, not lead-glaze. The Chinese themselves place the highest possible value on white porcelains decorated with white, either as a paint, in which case there is a slight difference in tone between ground and decoration, or else the porcelain is ornamented with raised and carved designs in slip painting.



DINING HALL IN THE SULTAN'S PALACE IN CONSTANTINOPLE.

various branches of the potter's art in Japan, and above all in China, the division of labor is carried to a great extent, and traditions and methods of potting, and of using the comparatively small list of colors, descend from father to son, each family devoting itself to some particular branch. The skillfulness and precision both of eye and of hand must be enormously developed by inheritance, so that in time it may be that this skill and precision become an instinct; and with his usual environment, it may be as impossible for the Eastern potter or colorist to make a mistake in his work as for a bird to build its nest wrongly. But it is quite possible, and unfortunately probable, that with the great changes going on in our day, and which seem to disturb the hitherto immovable East, breaking into its quietude with our steam-driven civilization, the workman will lose his accustomed environment, and with it his instinct. After that it will be a very long time, if ever, before he will be able to reproduce his lovely harmonies by reasoning them out. Already we can see a change in the art work of India and Japan, both of which countries, and particularly the latter, seem to offer peculiar advantages for study and comparison. In spite of our boasted ad-

The Japanese have surpassed their teachers, the Chinese, and are now the best potters and decorators in the world. In delicacy of finish, in perfection and harmony of color and design, they are unsurpassed. The white of the Japanese porcelain is purer than that of the Chinese, and the blue is not so transparent. The paste is rather more fusible than the Chinese. Hizen, Owari, Kioto, Tokio and Kaga, are the principal places for porcelain.

Both China and Japan acknowledge their obligations to Corea in the matter of porcelain. Genuine Corean porcelains have a remarkably pure white surface, and are very thin and delicate; the decoration is delicate and sober in color. The Chinese value them highly; particularly those shaped like lions and like gourds. No porcelain is made in the Corea now. Some of the porcelains attributed to the Corea by Jacquemart have since proved to be Japanese.

Porcelain, both hard and soft, was also made in Persia. Dates and authorities are in great confusion; but as new discoveries are made every day the whole subject may soon be settled. An effort was made to revive this industry in Persia not very long ago, but failed.